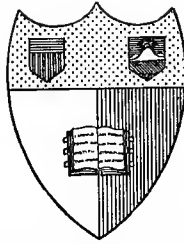


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The autograph of William Shakespeare, wi



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THE AUTOGRAPH
OF
WILLIAM SHAKESPEARE,

WITH

Fac Similes of his Signature as appended to various Legal Documents ;

TOGETHER WITH

4000 Ways of Spelling the Name according to English
Orthography.

BY GEORGE WISE.

PHILADELPHIA :
PUBLISHED BY PETER E. ABEL.
MDCCLXIX.

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A. 614095

Entered according to Act of Congress, in the year 1869, by

GEORGE WISE,

In the office of the Clerk of the District Court of the United States for the Eastern District
of Pennsylvania.

AS A SLIGHT
TOKEN OF ADMIRATION FOR THE COMMANDING GENIUS
WHICH HE HAS EMPLOYED IN
LIFE-LIKE DELINEATIONS AND MASTERLY INTERPRETATIONS OF THE
GRAND CREATIONS OF SHAKESPEARE,
THIS VOLUME
IS MOST RESPECTFULLY

Dedicated

TO

EDWIN FORREST,
WITH THE HOPE THAT IT MAY PROVE ACCEPTABLE TO
AMERICA'S GREATEST TRAGEDIAN.

AUTHOR'S NOTE.

NEARLY three centuries have passed since William Shaick-spear lived to write his wondrous dramas and to present them for the approval of the lords and ladies of the courts of Elizabeth and of James, and during that period "tomes on tomes of learning and of power" have been written to elucidate their obscure passages, though it must be confessed that the annotators have at times befogged those that would otherwise be clear. When Washington Irving thought proper (in deference to custom) to "contribute his mite of homage to the illustrious bard," he was sorely puzzled as to the manner in which he should discharge the duty. "I found myself anticipated," he says, "in every attempt at a new reading; every doubtful line had been explained a dozen different ways, and perplexed beyond the reach of elucidation; and as to fine passages, they had all been amply praised by previous admirers; nay, so completely had the bard of late been overlarded with panegyric by a great German critic [Schlegel], that it was difficult now to find even a fault that had not been argued into a beauty."

So strong is the hold that Shaickspeare has taken on the minds of all "who speak the tongue that Shaickspyr spoke" that not only have labored commentaries been written and read, and disputed and defended, in other protean volumes;

not only has a lady had the patience and skill to prepare an elaborate concordance, but numerous literary forgeries have been perpetrated in his name, which, in turn, have taxed the energies of ingenious students for their refutation, and added thousands of pages to the bulky Shakespeareana that is so conspicuous in the scholar's library.

Is it possible, then, that anything valuable or novel can be added to this imposing mass—the aggregation of almost three centuries? May I keep within the bounds of modesty in offering my *brochure* as a Literary Curiosity? I hope that I may. The reader is assured that the *fac similes* of Shaick-spyrr autographs here given have been faithfully copied from and compared with the originals, and may be relied on as correct. It would be “flat and unprofitable” to state the analogical arguments that may be brought forward to support the various orthographies of the poet's name given in this work. No special merit is claimed for them; but they seem to be *curious*.

In introducing my little volume to the notice of the lovers of the bard who “wrote not for an age, but for all time,” it is proper that I should acknowledge my great indebtedness to DR. R. SHELTON MACKENZIE for his invaluable assistance in preparing the subject matter.

G. W.



AUTOGRAPH OF SHAKSPEARE.

It is very remarkable that so few personal traces of William Shakespeare remain to us. His lineal descendants passed away within half a century after his own death. This is nothing out of the course of nature; but it is singular that, though the great dramatist was so voluminous a writer, so successful, and so much honored, little is known of his life; for all his biographers have rather guessed at incidents than drawn them from actual sources of truth; and at this moment the only personal relics of the greatest poet not only England, but the world, ever saw, consist of a few signatures which we positively know must have been written by his own hand.

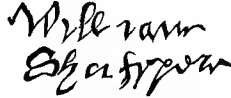
Charles Knight, one of the most enthusiastic editors of Shakespeare, and one of his most inquiring biographers, says: "The controversies about the greatest poet of England begin with the spelling of his name. The three signatures to his Will are so obscure that it is difficult to determine whether he wrote his name *Shakspeare* or *Shakspeare*. The autograph in the copy of Florio's *Montaigne*, purchased by the British Museum, is decidedly *Shakspeare*. In a mortgage-deed by the Corporation of London it is *Shaksper*. In the Stratford registers of his own baptism and burial, and of the baptism of his children, it is *Shakspeare*. In the folio of 1623 it is *Shakespeare*. The most usual mode in which the name was written appears to have been *Shakspeare*." To this may be added that Gilbert, the poet's brother, signed "*Gilbart Shakespeir*."

The endorsement on an indenture between Shakespeare and his neighbors, John and Thomas Combe, executed in 1602 (a document which certainly did belong to the dramatist, and which Mr. Wheler, Town Clerk of Stratford, as well as Mr. Halliwell the biographer, believes to be in the autograph of the poet), spells the name *Shackspeare*. This endorsement is "*Combe to Shackspeare of the 4-yd lands in Stratford fields.*" In his biography of the poet, Mr. Halliwell gives a *fac simile* of this writing, which bears date eleven years before the signatures to the conveyance and mortgages of the house in Blackfriars purchased by Shakespeare, and fourteen years earlier than the execution of the Will. The endorsement is in a younger and more flowing hand. Mr. Halliwell says "there are similarities to be traced between this and some of the poet's acknowledged signatures. Here we have another orthography—*Shackspeare*—and the latter part, *ea*, the *a* appearing like *u*, is so similar to that portion of the name in the two last signatures in the Will, that it is at once an argument in favor of the appropriation of the above to Shakespeare, and of the correctness of reading *Shakespeare* in these two autographs."

There are only five undoubted Shakespeare autographs yet known. These are three signatures to the Will (on file in the Prerogative Court, Doctors Commons, near St. Paul's Cathedral), one from the counterpart of a deed of bargain and sale of a house purchased by Shakespeare, in Blackfriars, London, on the 10th of March, 1612-13, and the fifth from a mortgage-deed dated the 11th of March, 1612-13, of the same house in Blackfriars.

The Will is dated the 25th of March, 1616, and Shakespeare, buried at Stratford on the 25th of April, 1616, is supposed to have died on the 23d (St. George's Day), having been born exactly fifty-two years before. The Will, which was executed at Stratford, was filed and "proved" in the Prerogative office, London, where it is still preserved. The rule that any Will thus on record shall be open to each person, on payment of a shilling, whose interest or curiosity may induce him to examine it, has operated injuriously upon this document, and the signatures, from much

handling, have become rather faint. It is written upon three sheets of paper, on each of which is Shakespeare's signature. A few years ago, in order to preserve these from further handling, they were placed between plates of glass, and framed. The document has been repeatedly printed—accurately for the first time by Mr. Collier, who followed the original in its numerous capital letters and legal want of punctuation. Until lately, the public were not allowed

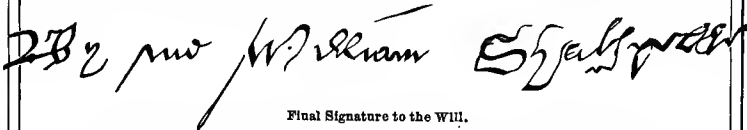


First Signature to the Will.



Second Signature to the Will.

to collate copies with the original. However, in the first volume of the Autographic Mirror (London, 1864,) the whole document is photo-lithographed with great success, the authorities of the



Final Signature to the Will.

Court of Probate having given their permission. It bears three official endorsements. The first is, "Wm. Shackspere [his] Will, June 16;" the second is, "Wm. Shackspere his Will," and the third, signed "W. Byrde, &c., 22 June, 1616," attests that the necessary forms of the Court had been complied with.

In the year 1778 Mr. George Steevens, one of the earliest among the good editors of Shakespeare, published the Will in full, with *fac similes* of the signatures. He carefully traced these with his own hand, on transparent paper. There is a manuscript in the Bodleian Library, at Oxford, in which Edmond Malone, who

published an excellent edition of Shakespeare in 1790, thus describes a visit to Doctors Commons: "On the 24th of September, 1776, I went with my friend, Mr. Steevens, to the Prerogative Office, on Doctors Commons, to see Shakespeare's original Will, in order to get a *fac simile* of the handwriting. The Will is written in the clerical hand of that age, on three small [?] sheets, fastened at top like a lawyer's brief. Shakespeare's name is signed at the bottom of the first and second sheets, and his final signature, 'By me William Shakespear,' in the middle of the third sheet. The name, however, at the bottom of the first sheet is not in the usual place, but in the margin at the left-hand, and so different from the others that we doubted whether it was his handwriting. He appears to have been very ill and weak when he signed his Will, for the hand is very irregular and tremulous. I suspect he signed his name at the end of the Will first, and so went backwards, which will account for that on the first page being worse written than the rest, the hand growing gradually weaker."

Inasmuch as each sheet is sixteen inches by twelve, Malone was clearly wrong in describing the size as "small," and he ought have known, as a lawyer, that the attorney or scrivener who wrote the Will and most probably was present when it was executed, would take care that the testator's own signatures were on the document to give it full validity. Sir Frederick Madden, keeper of the manuscripts in the British Museum, thinks that the three signatures are those of Shakespeare. The last is certainly the most legible, and possibly was first made, as Malone suggested.

When Steevens executed the *fac similes*, ninety-three years ago, the signatures were quite legible, for public curiosity as regards all matters connected with what may be called the personality of Shakespeare had been only slightly awakened up to that time. The three sheets of paper were "joined together," as Halliwell says, "in the middle of the top margins, which are [were] covered with a narrow slip of parchment." It was on

Mr. Halliwell's suggestion that they were separated and placed under glass, that they might be examined without touching them.

A fourth autograph of Shakespeare, the authenticity of which appears most unquestionable, is now in the Library of the city of London, at Guildhall. It is attached to the counterpart of a deed of purchase by W. Shakespeare, from Henry Walker, of some tenements in Blackfriars, and bears date March 10th, 1612-13. It was found in 1768, by Mr. Albany Willis, a solicitor, among the title-deeds of the Rev. Mr. Fetherstonehaugh, of Oxted, Surrey. In 1796, Sir Frederick Madden says, it was

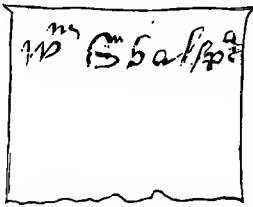


Signature to Title-deed.

still in the hands of Mr. Willis, who lent it to Mr. Malone, by whom it was printed. In 1841 it was sold, by auction, by Mr. Evans, of Pall Mall, for the sum of £162, to Mr. Elkins, a bookseller in Lombard street, who purchased it for a friend. It was again sold by Mr. Evans, on the 17th of May, 1843, and Mr. R. L. Jones gave £145 for it for the City Library. The first bid was £10; the second, by Mr. Stansbury, owner of the Napoleon Museum, was £100. Mr. S. finally bid £140. The deed is enrolled in the Rolls Chapel, and, contrary to custom, in the name of Shakespeare, the purchaser—not of Walker, the vendor. The poet's signature is written on the narrow label of parchment (inserted at the bottom of all ancient deeds), on which the executing parties wrote their names. The tenement conveyed to William Shakespeare by Henry Walker by this legal instrument was a house in Blackfriars, near the river Thames, which remains in good repair. Shakespeare paid £145 for it,—that is, he paid £80 down, and mortgaged the premises for the remainder on the following day. It has been inferred from this that he was not in a condition to furnish all the money, but Mr. Collier suggests that the purchase itself was an accommodation

to John Heminge, the actor, and two other friends joined in the mortgage trust. However that may be, Shakespeare redeemed the mortgage, and leased the house to John Robinson, and it was occupied by the family of this lessee until within the last few years.

The fifth unquestionable signature of Shakespeare is upon the above-named deed of mortgage. This document was found, as



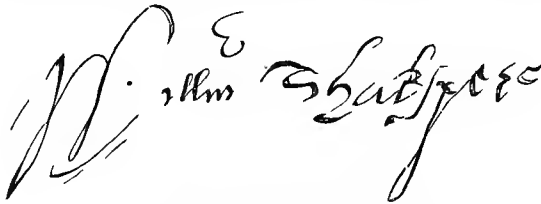
Signature to the Mortgage.

well as the deed of purchase, by Mr. Wallis, among the family mementoes of the Rev. Mr. Fetherstonehaugh; was presented to Garrick; was lent by the late Mrs. Garrick to Mr. George Steevens, for his edition of Shakespeare, in 1790; was not to be found in 1796, when looked for, but had returned into the possession of Mr. Wallis, who was one

of David Garrick's executors. About the year 1841, this mortgage again appeared, and was exhibited by Mr. J. P. Collier, at a meeting of the Shakespeare Society, together with the deed of purchase, which had been borrowed from the City of London Library, for that occasion. The owner of the mortgage was son of a gentleman who had been Mr. Wallis's partner. In 1858, it was sold by auction, and became the property of the British Museum for £315. It is on parchment, like the other deed, has four seals attached—one opposite the name of each of the witnesses, who are the same to each document—and both are signed by Wm. Shakespeare, Wm. Johnson and Jo. Johnson.

There is also in the British Museum a signature which, many persons have thought, may be that of Shakespeare. It is written on the loose fly-leaf of a translation into English, by John Florio, of Montaigne's Essays. At the top of the page are a few lines, transcribed in a smaller hand, from Seneca. The book was published in 1603. This volume was the property of the Rev. Edward Patteson, Minister of Smethwick, in Staffordshire,

about three miles from Birmingham, and thus contiguous to Warwickshire, in which Shakespeare was born. Mr. Patteson's father used to exhibit it to his friends before 1780, as a curiosity on account of the autograph. Florio's translation of Montaigne was certainly known to Shakespeare, as he has turned one passage of it into dialogue in "The Tempest," merely making such slight alterations as would make the sentence fall into rhythm. Mr. Charles Knight, Sir Frederick Madden and other competent judges believe this to be Shakespeare's undoubted autograph.



From the fly-leaf in Florio's Montaigne.

There is no other writing in the book, except that on the fly-leaf, and a very few marginal notes. The sum given for it, on behalf of the British Museum, was £120. The day after the purchase, one of the morning papers gravely announced that "Shakespeare's own copy of *Marmontel's Tales*, with his autograph," had been bought! This announcement is well matched, it must be confessed, by the exulting boast of a member of the Corporation, in 1841, that "the city of London might be proud to have in its library the real signature of William Shakespeare, the immortal author of *Venice Preserved*!" The signature is in a bolder and freer hand than any of the preceding, but most resembling the third autograph to the Will. There is no reliable evidence of its authenticity, and any practiced expert could readily have written it.

There is no occasion here to mention the fact that imitations of Shakespeare's handwriting are frequently exhibited, or of

dwelling upon the once celebrated forgeries of Samuel William Henry Ireland, who, at the close of the last century, produced "Vortigern" and "Henry II," which, he declared, were genuine dramas, written by Shakespeare himself. Their want of merit ought have at once shown their real characters. Strangely enough, Ireland, who finally confessed that the fraud of authorship was all his own, had not taken the obvious precaution, when presenting what he called the autograph of Shakespeare, of making the signature anything like a *fac simile* of those on the poet's Will!

A still later (presumed) autograph of Shakespeare was discovered in the year 1842, in the second volume of Ralph Holinshed's Chronicles of England—the black-letter edition of 1577.



From Holinshed's Chronicles of England.

Mr. Elkins, bookseller in Lombard street, London, obtained this volume in the usual way of business, but did not recollect from whom. He kept it by him, in the hope that either a first volume might fall in his way, or that this one might be made available for the purpose (well known to "the trade") of making up a perfect set, by collation, out of two or three imperfect copies of an old work. He finally did meet with a first volume, and sold the set for a low price to Mr. Thomas Powell, a man of letters, then residing in London.

Shortly after the work came into Mr. Powell's hands, he observed that there were many marginal references and notes to various subjects which Shakespeare had pressed into his service in the composition of his historical plays. As it is certain that Shakespeare drew largely upon Holinshed's Chronicles, the first conjecture was that some one had taken the trouble of noting

the parallel passages. But as the references were not confined to those passages which the poet had "worked up," it was suspected that it might actually have been the identical copy of Holinshed which Shakespeare had read and marked, nothing being more common than for an author "reading up" to a subject to mark many more passages than he eventually uses. Accordingly, close search was made, and on page 1437 was found a slip of paper pasted over some writing. The book had evidently been bound after the marginal notes had been made, for part of them had been cut away by the binder's plough. It is pretty evident, also, that the binder had endeavored to clean the book by the action of an acid on the writings scattered through it. It is probable that when this did not succeed, the slip of paper had been pasted over the writing. The removal of that slip exhibited an autograph which certainly rewarded the pains taken to discover it. There was "W. Shakspere, *ejus*!" There was a general resemblance to the known autographs of the poet, though the writing is rather better than in some of them. The chief difference is in the formation of the capital *S*, which is commenced from left to right, instead of from right to left, as in all the signatures, except that in the Montaigne. It appears as if the words "*ejus liber*" (his book) had originally followed the "W. Shakspere," and that, in the re-binding, the "*liber*" had been cut away. From a date written within the book, in a more modern hand, we have cause to believe that it was not put into its present binding until 1638, and the inference is strong, therefore, that the forgery of this signature—if a forgery it be—must have been committed *before* that date. What could have been the use or object of a forgery, left to be discovered by accident, at an interval of more than two centuries?

Many of the marginal notes in this Holinshed are of considerable length, and, at the end of a reign, give a sort of summary of events. They are the most frequent throughout those portions of the work occupied with the reigns of John and Richard III. Particular reference is made to the death of Prince Arthur

—a subject into which Shakespeare has breathed the immortal spirit of his mighty genius. There are about thirty-five distinct references, in writing, to the events in the reign of Richard III. The points referred to include, among others, Richard's dealings with the Duke of Buckingham, his wooing of Anne, the intrigues for the crown, the manœuvres to win the aid of the citizens, the murder of the young princes in the Tower, and such leading events in the life of Richard. One passage, made in some places with even a double under-lineation, is Holinshed's account of Richard's dream the night before the battle of Bosworth-field, which simple account Shakespeare has expanded into the celebrated tent-scene in the last act of the play. Seldom has the alchemy of genius converted the meaner substance into the sterling metal in so remarkable a manner. The passage is too long for quotation here, or we would show out of what scanty materials the poet has "built the lofty verse."

As a *probable* autograph of Shakespeare's, the writing in the old Holinshed is curious. The book *may* have belonged to the poet. Many of the manuscript notes are certainly as old as his time. Some of them resemble the specimens of writing which we know to be his. If this *should* be the very book which served as a storehouse of facts for the bard, its comparative value must be great. On one of the pages, should be added, are the initials "W. S.," which were evidently written by the same hand which traced what was "W. Shakspeare, *ejus liber*." It is only fair to add that Mr. Ireland, whose wholesale Shakespear forgeries deceived Dr. Parr and many other eminent scholars, mentioned that he had intended to make manuscript notes on a copy of Holinshed, with a view to passing off that book, and others similarly marked, as part of Shakespeare's library. In the enlarged edition of his "Confessions," published in 1805, he says that he "vainly endeavored to procure a copy with margin sufficiently broad to enable him to affix manuscript notes." All, therefore, that can be said of the existing copy is that, though never in Ireland's hands, it may have been that which Ireland *wished* for.

Not a scrap of any of Shakespeare's plays, in his own handwriting, is known to be preserved. In Roberts' "Answer to Pope's Preface to Shakespeare" (1729, p. 46), it is stated that two large chests full of Shakespeare's loose papers and manuscripts were destroyed in a great fire at Warwick. "They were," he says, "in the hands of an ignorant baker of Warwick, who married one of the descendants of Shakespeare," and he adds, "were carelessly scattered and thrown about as garret lumber and litter, to the particular knowledge of the late Sir William Bishop, till they were all consumed in the general fire and destruction of that town."

It is not improbable that something more than the mere signatures of Shakespeare may one day turn up. Many noble and ancient families possess manuscripts which have not been examined for a century or two, and were not then examined properly. Among them letters written by the hand of Shakespeare may be discovered. A great deal is to be expected from the researches of the Historical Manuscripts Commission, appointed by the British government in 1869, which have already discovered, in the muniment rooms of several noble and ancient houses in England, numerous documents of paramount historical and literary interest and importance. We venture to suggest the likelihood that Shakespeare—patentee of a theatre and owner of real estate in the city of London—may have been in the livery, or, at least, free of one of the civic companies. This fact may be ascertained by reference to the records of such as were in existence in his lifetime; and among the heaps of manuscripts, the property of the city, which remain in a perfect chaos of non-arrangement, some veritable Shakespearean documents may yet be found.

As before stated, there have always been grave doubts as to which is the *correct* orthography of the poet's name. No less than thirty-seven different authentic ways of spelling it have been counted in tracing the name back through the records of the family, some of which are fully as arbitrary as any in

the following pages. Among them are found—Shaxpur, Chack-sper, Schakespeire, Schakespeyr, Shagspere, Shaykspere, Shak-aspeare, and others which (and a few thousand more) are herein given. We have the authority of Mr. Howard Staunton, of Mr. Dyce, of Mr. Halliwell, of Mr. Collier, and of Messrs. Singer and Lloyd, as well as the editors of the Cambridge Shakespeare, for spelling the name as it appears on the title-page of this book. Furthermore, in the two volumes published under the personal supervision of the poet himself and his intimate friend Ben Johnson, this orthography of the name is the one used; and, though his autographs generally would seem to be different, it is scarcely probable that he would allow an erroneous spelling of his name to pass through the two volumes of his own works.



[illegible]

Schackesspear	Scheickespeirr	Scheakespear	Shayxspelrr
Schackesspeare	Scheickespeirrre	Scheakespeare	Shayxspelrrre
Schackesspeer	Scheickesper	Scheakespeer	Shayxsperr
Schackesspeere	Scheickespere	Scheakespeere	Shayxsperre
Schackesspiere	Scheickesperr	Scheakespiere	Shayxsperrre
Schackesspierr	Scheickesperre	Scheakespierr	Shayxsperrre
Schackesspelre	Scheickespyr	Scheakespelre	Shayxspyr
Schackesspelr	Scheickespyrr	Scheakespelr	Shayxspyrre
Schackesspaer	Scheickesplr	Scheakespaer	Shayxspir
Schackesspaere	Scheickesplrre	Scheakespaere	Shayxspirr
Schackesspierr	Scheickespearr	Scheakespierr	Shayxsperr
Schackessplr	Scheickespaerr	Scheakespierrre	Shayxsperrre
Schackesspierr	Scheickespaerr	Scheakespierrre	Shayxsperrre
Schackesspaerr	Shiexspeare	Scheakespelrrre	Shayquespear
Schackesspaerr	Shiexspeer	Scheakesper	Shayquespeare
Schackessperr	Shiexspeere	Scheakespere	Shayquespeer
Schackessperre	Shiexspere	Scheakesperr	Shayquespiere
Schackesspyr	Shiexspier	Scheakesperre	Shayquespierr
Schackesspyrr	Shiexspelre	Scheakespyr	Shayquespelre
Schackesspierrre	Shiexspelr	Scheakespyrr	Shayquespelr
Schackesspelrr	Shiexspaer	Scheakesplr	Shayquespaer
Schackesspelrrre	Shiexspaere	Scheakesplrre	Shayquespaere
Schackesspeer	Shiexspierr	Scheakespearr	Shayquespierr
Schackesspere	Shiexspierre	Scheakespaerr	Shayquespierrre
Shaykspear	Shiexspeirr	Shaeckespear	Shayquespelrr
Shaykspeare	Shiexspeirrre	Shaeckespeare	Shayquespelrrre
Shaykspeere	Shiexspeer	Shaeckespeer	Shayquesper
Shaykspiere	Shiexspere	Shaeckespere	Shayquespiere
Shaykspierr	Shiexsperr	Shaeckespierr	Shayquespierr
Shaykspelre	Shiexsperrre	Shaeckespierrre	Shayquesperre
Shaykspelr	Shiexspyr	Shaeckespelre	Shayquespyr
Shaykspaer	Shiexspyrre	Shaeckespelr	Shayquespyrr
Shaykspaere	Shiexspir	Shaeckespaer	Shayquespir
Shaykspierr	Shiexspirr	Shaeckespaere	Shayquespirr
Shaykspierrre	Shiexspierr	Shaeckespierr	Shayquespierr
Shayksper	Shiexspearr	Shaeckespierrre	Shayquespierrre
Shaykspere	Scheyxpear	Schaeckespear	Schaeckespear
Shayksperr	Scheyxpeare	Schaeckespeare	Schaeckespeare
Shayksperre	Scheyxpeer	Schaeckespeer	Schaeckespeer
Shaykspyr	Scheyxpeere	Schaeckespere	Schaeckesperre
Shaykspyrr	Scheyxplerr	Schaeckesperre	Schaeckespierr
Shayksplr	Scheyxplere	Schaeckespierr	Schaeckespiere
Shayksplrre	Scheyxpelre	Schaeckespyr	Schaeckespiere
Shaykspierr	Scheyxpelr	Schaeckespyrr	Schaeckespierr
Shaykspearr	Scheyxpaer	Schaeckesplr	Schaeckespaer
Shaykspaerr	Scheyxpaere	Schaeckesplrre	Schaeckespaere
Scheickespear	Scheyxpierr	Schaeckespearr	Schaeckespierr
Scheickespeare	Scheyxpierrre	Schaeckespaerr	Schaeckespierrre
Scheickespeer	Scheyxpelrr	Shayxspear	Schaeckespierr
Scheickespeere	Scheyxpelrrre	Shayxspeare	Schaeckespierrre
Scheickespiere	Scheyxper	Shayxspeer	Schaeckespeer
Scheickespierr	Scheyxperre	Shayxspeere	Schaeckespere
Scheickesplr	Scheyxperre	Shayxsplere	Schaeckesperre
Scheickesplrre	Scheyxpyr	Shayxspier	Schaeckespyr
Scheickesplr	Scheyxpyrr	Shayxspelr	Schaeckespyrr
Scheickespaer	Scheyxplr	Shayxspelre	Schaeckesplr
Scheickespaere	Scheyxplrre	Shayxspere	Schaeckespierr
Scheickespierr	Scheyxpearr	Shayxsperr	Schaeckespierrre
Scheickespierrre	Scheyxpaerr	Shayxsperrre	Schaeckespierr

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Shackesspear	Shelckesspeirr	Schelquespear	Schayckspeirr
Shackesspeare	Shelckesspeirrre	Scheiquespeare	Schayckspeirrre
Shackesspeer	Shelckessper	Scheiquespeer	Schayckssper
Shackesspeere	Shelckesspere	Scheiquespeere	Schaycksspere
Shackesspiere	Shelckessperr	Scheiquespiere	Schayckssperr
Shackesspier	Shelckessperre	Scheiquespier	Schayckssperre
Shackesspeir	Shelckesspyr	Scheiquespeirre	Schaycksspyr
Shackesspaer	Shelckesspyrr	Scheiquespeir	Schaycksspyrr
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Shelckesspierrr	Scheyxsplerrr	Schaycksparr	Schecksspierrr

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